

# Decadence Dance



Lyrics and Music by  
BETTENCOURT, CHERONE

Gtr. <sup>A5</sup>  
II

Let's go. —

T	3	x	x	x	3	3	3		(2)	2	4	2	4	5	2	2	(2)	2	4	2	4	5	2	2
A	2	x	x	x	2	2	2		(2)								(2)							
B		x	x	x	4	4	4		(2)								(2)							
					5	5	5	0	0						0	0	0					0	0	

(Gtr. II to rhy. slashes)

T	3	3	3	3	3	3																	
A	2	2	2	2	2	2	2																
B	4	4	4	4	4	4	4																
	5	5	5	5	5	5	0																

③ 4fr. 4fr.  
(C) B A5

T	(2)	2			2	(2)	4	(4)	2	2	4	(4)	2	(2)	2	4	5	2	2
A	(2)				(2)									(2)					
B	(0)	0			(0)									(0)					

T	(2)	2	4	2	4	4-6	2	2	(2)	2	4	2	4	5	2		2	2	2
A	(2)								(2)								0	0	0
B	(0)						0	0	(0)						0	0	0	0	

Verse 1:

A5

N.C.

Try - in' so hard\_\_ to keep up\_\_ with the Jones - es.\_\_\_\_\_

\*Finger slide.

Run - ning a rat\_\_ race and won\_\_ by our nos - es.\_\_\_\_\_

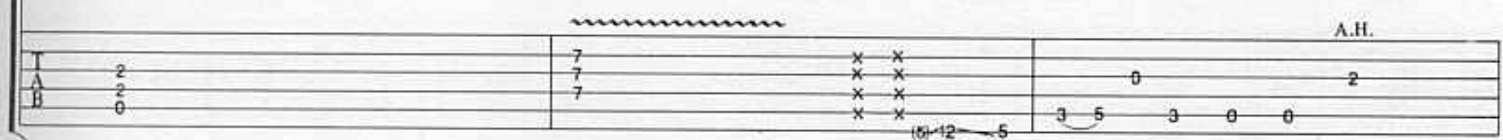
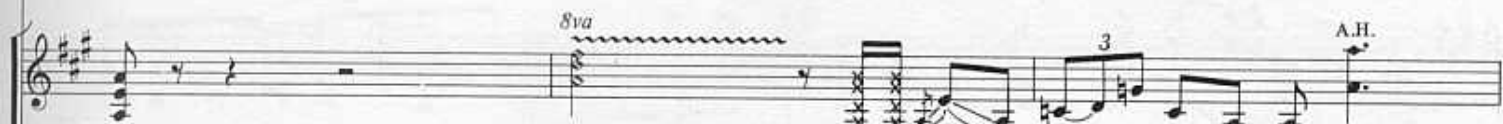
Al - ways put one foot in

front of the oth - er,\_\_\_\_\_

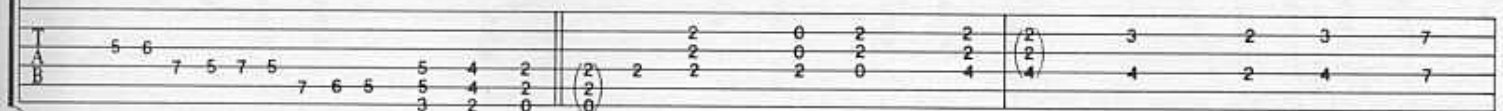
and



dance to the beat — of a de - ca - dent drum - mer. —



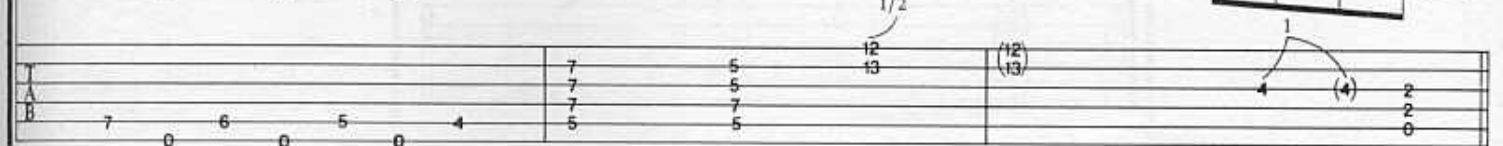
Just buy a brand new — pair — of Fred As - taire shoes climb -



ing to the top, nev - er gon - na stop, it's the same — old song — and



one two three — and de - ca - dence. —





Chorus:

Dance \_ Dance \_ Dance, \_ danc - ing to the de - ca - dent dance. \_

let ring -----

Ev' - 'ry \_ bod - y de - ca danc - ing, danc -

ing to the de - ca - dent danc - ing to the de - ca - dent dance. \_ Dance \_

P.M. -----

Fill 1

\*Palm mute.

ing to the de - ca - dent dance. \_ Dance \_

Ev' - 'ry \_ bod - y de - ca danc - ing, danc -

ing to the de - ca - dent danc - ing to the de - ca - dent dance. \_ Dance \_

P.M. -----

Fill 1

\*Palm mute.

Fill 1

\*Palm mute.



Step - pin' in line with the sign of the tim - er, \_\_\_\_\_

\*Finger vibrato.

Se - duced by the tune\_ of the de -

*Sva*

ca - dent danc - er. \_\_\_\_\_ Whoo!

A.H.

A.H.

\*Smooth, even gliss while tremolo picking.

The de - ca - dent danc - er. \_\_\_\_\_

*D.S. al Coda*

Coda

— Dance, — (Dance) — Dance, — danc - ing to the de - ca - dent dance. —

T (2) 2 2 7 9 9 2 (2) 2 2 7 9 9 7 (7) 7 7 5 4 2 2  
A (2) 2 2 7 9 9 2 (2) 2 2 7 9 9 7 (7) 7 7 5 4 2 2  
B (0) 0 0 0 0 0 (0) 0 0 0 0 5 (5) 5 5 0 3 2 0 0

— Dance — Ev - 'ry - bod - y de - ca danc - ing, danc -

let ring ----- 4

T (2) 2 2 7 9 9 5 (5) 5 3 0 2 2 2 0 2 2 2  
A (2) 2 2 7 9 9 5 (5) 5 3 0 2 2 2 0 2 2 2  
B (0) 0 0 0 0 3 (3) 3 0 0 2 (2) 2 0 4 4 2

ing to the de - ca - dent danc - ing to the de - ca - dent dance. — Dance —

P.M. ----- 4

T (2) 7 7 (7) 9 2 (2) 2 4 2 4 5 2 2  
A (2) 7 7 (7) 9 2 (2) 2 4 2 4 5 2 2  
B (0) 5 4 5 4 5 7 0 (0) 0 0 0 0 0 0 0

— Dance — Dance —

(2nd x)

T (2) 2 4 2 4 6 2 2 (2) 2 4 2 4 5 2 2 5 7 6 9 7 5  
A (2) 2 4 2 4 6 2 2 (2) 2 4 2 4 5 2 2 5 7 6 9 7 5  
B (0) 0



Dance

Dance

T  
 A (2) 2 4 2 4 5 2 2  
 B (2) 2 4 2 4 4-6 2 2 (2) 2 4 2 4 5 2 2

Gtr. Solo

A.H.

A.H.

T  
 A \* 13 9 11 14 10 12 14 10 12 19 14 17  
 B 0 2 5 6 7 5 7 5 7 6 5 5 5 3 3

A.H.

A.H.

A.H.

T  
 A 0 2 5 6 7 5 7 7 5 7 5 7  
 B 3 5 3 0 7 5 7 5 5 7 5 7

A.H.

A.H.

T  
 A 7 8 9 7 9 7 9 8 7 7 7 5 5 5 7 5 7 7 8 9 7 9 7 9 8 7 10  
 B 4 7 8 9 7 9 7 9 8 7 10



E5  
B5 A.H.  
E5

P.M. -- 4 P.M. .... 4 A.H.\* ..... 4

\*All picked notes are pinch harmonics.

F#5 B5 A5 A.H. 8va Adim E5 A.H. 8va

w/bar

E Esus E F#sus

3

A5 B5 E5 VII A5 E5

P.M.

3

First system of musical notation. Treble clef staff shows a melodic line with a long sustain, marked with "A.H." (Arm Harmonic) and "N.C." (Natural Chord). Bass clef staff shows a bass line with a long sustain, marked with "A.H." and fingerings (17), (17), 4, (4), 2, 2, (2), 2, 4, 2, 4, 5, 2, 2, 0.

\*Improvise over sustained note using feedback, whammy bar, glissandos and pick noises.

Second system of musical notation. Treble clef staff shows a melodic line with a long sustain, marked with "A.H." and "N.C.". Bass clef staff shows a bass line with a long sustain, marked with "A.H." and fingerings (2), 2, 4, 2, 4, 2, 2, (2), 2, 4, 2, 4, 5, 2, 2, 0. The bass line also includes a sequence of fret numbers: 14, 12, 10, 8, 7, 5, 3, 2, 14, 12, 11, 9, 7, 5, 4, 2, 0.

Third system of musical notation. Treble clef staff shows a melodic line with a long sustain, marked with "A.H." and "N.C.". Bass clef staff shows a bass line with a long sustain, marked with "A.H." and fingerings (2), 2, 4, 2, 4, 5, 2, 2, (2), 2, 4, 2, 4, 5, 2, 2, 0.

Fourth system of musical notation. Treble clef staff shows a melodic line with a long sustain, marked with "A.H." and "N.C.". Bass clef staff shows a bass line with a long sustain, marked with "A.H." and fingerings (2), 2, 4, 2, 4, 5, 2, 2, (2), 2, 4, 2, 4, 5, 2, 2, 0. The bass line also includes a sequence of fret numbers: 14, 12, 10, 8, 7, 5, 3, 2, 14, 12, 11, 9, 7, 5, 4, 2, 0.

Fifth system of musical notation. Treble clef staff shows a melodic line with a long sustain, marked with "A.H." and "N.C.". Bass clef staff shows a bass line with a long sustain, marked with "A.H." and fingerings (2), 2, 4, 2, 4, 5, 2, 2, (2), 2, 4, 2, 4, 5, 2, 2, 0. The bass line also includes a sequence of fret numbers: 14, 12, 10, 8, 7, 5, 3, 2, 14, 12, 11, 9, 7, 5, 4, 2, 0.

\*Finger slide.

Dance — Dance — Dance — Danc - ing to the de - ca - dent dance, —

Ev - 'ry bod - y — de - ca danc - ing danc -

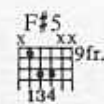
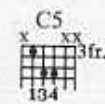
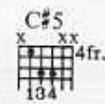
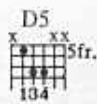
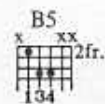
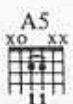
ing to the de - ca - dent danc - ing to the de - ca - dent dance, —

ca danc - ing danc - ing to the de - ca - dent danc -





# Li'l Jack Horny



Tune down 1 1/2 steps:

⑥ = D♭ ③ = F♭

⑤ = G♭ ② = A♭

④ = C♭ ① = D♭

Intro:

Moderate ♩ = 112

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BETTENCOURT, CHERONE

N.C.

hold

5(17) 4(16)

5(17) 4(16)

\*Tap harmonics: Fret the note in parentheses and tap 12 frets higher.

Slow rock ♩ = 44

Triplet feel

pick slide

0 0 3 0 4 2 3 0 4 4 5 4 2 3 0

\*\*ad lib. P.M. throughout

A.H. ....

3

A.H. ....

(0) 0 3 0 4 2 3 0 5 7 5 2 5 2 3 0 0 3 0 4 2 3 0 4 4 5 4 2 3 0

3

(0) 0 3 0 4 2 3 0 5 7 5 2 5 2 3 0 0 3 0 4 2 3 0 4 4 5 4 2 3 0

A.H. ....

6

A.H. ....

(0) 0 3 0 4 2 3 0 5 7 5 2 5 2 3 0 0 3 0 4 2 3 0 4 4 5 4 2 3 0



*Sya* -

Ahh, ahh, ow.---

A.H.-----<sub>7</sub>

3

TAB

(0) 0 3 0 4 2 3 0 5 7 5 2 5 2 3 0 0 3 0 4 2 3 0 4 4 5 4 2 3 0

A.H.-----<sub>7</sub>

6

TAB

(0) 0 3 0 4 2 3 0 5 7 5 2 5 2 3 5 3 0 0 3 0 4 2 3 0 0 4 4 5 4 2 3 0

*Verse 1:*  
E5 G5 E5 A5 B5 G5 E5

Moth - er Goose... nev -

TAB

0 3 0 4 2 5 7 2 5 7 0 3 0 2 2 5 2 2 0 2 4 5 2 0 0 3 0 2 0

G5 E5 A5 E5 G5 E5 E5 G5 E5 A5 B5 G5 E5 E5

er. should... have ev - er let... that Jack... get loose.

Rhy. Fig. 1 (end Rhy. Fig. 1)

TAB

(2) 2 5 2 2 2 5 2 4 5 4 5 5 2 2 2 5 2 0 2 4 5 2 2 0 0 3 0 2 0 0

G5 E5 A5 E5 G5 E5

E5 G5 E5 A5 B5 G5 E5

But that lit - tle boy — blue — is

G5 E5 A5 B5 G5 E5

G5 E5 A5 B5 G5 E5

mess - in' all — the things — he gets — his hands in - to.

Bridge:

D5 C#5 C5 B5 A#5 B5

C#5 D5

Now — look what you've done. —

A

E

B5

D5

Stuck in your thumb — pulled —

2nd time only

E5 F#5 B5

out a plum. Ma -

TAB (7) 9 11 (11) 11 11 x x 11 11 14 11 (11) 11 9 10 11 9 7 9 4 4 2

Chorus:

A5 C#5 D5 D(9) D D<sup>1</sup> E<sup>7fr.</sup>

ma says boys will be boys, ask lit - tle Jack Horn - y.

Ma - ma says ma - ma says.

(To slash notation)

TAB (4) 4 5 4 2 4 5 4 4 5 4 2 2 2 0 7

2nd time w/Fill 1

A5 B5 C#5

I said ma - ma says "Boys will be boys." Ma - ma says ma - ma said.

hold

TAB (7) 7 4 4 2 2 4 4 0 0 4 4 4 4 4 4 4 5 4 2 2 2 2 2 6 6 6 4 4

Fill 1

A5 C#5

TAB (2) 6 6 4

D5 D(9) D E5

Lit - tle Jack Horn - y.

TAB (6) 7 5 3 7 7 (7) 7 11 11 12 12 13 13 14 14 13 13 12 12 11 7

Verse 2:  
E5 G5 A5 G5 E5 E5 w/Rhy. Fig. 1 G5 E5 A5 E5 G5 E5

Jack and Jill — went up — and down — and up — and fooled — a -

TAB 8

G5 E5 A5 B5 G5 E5

round — the hill. — Now on - ly

TAB 9 7 9 9 10 7 9 7 9 7 9 7 9 10 0 5

time will tell — how late —

TAB 12 5 12 5 0 5 0 5 10 5 10 5 0 5 0 5 9 5 9 5 0 5 0 5 7 5 7 5 0 5 0 5



the rab - bit will ar - rive in

*D.S. al Coda I*  
D5 C#5 C5 B5 A#5 B5

won - der - land. Now

E5 G5 A5 G5 E5

*Coda I*

E5 G5 A5 G5 E5 A.H. 8va

E5 G5 A5 G5 E5

*8va*

w/trem. bar 1 1/2



G5 A5 G5 E5

(cont. in Fill 2)

w/trem. bar P.M. ---- 1

w/Fill 2  
Gtr. II

P.M. (until change)

A.H.

Fill 2

\*Use left hand hammer.



Yab - ba dab - ba do. \_\_\_\_\_ Yab - ba dab - ba do.

A.H. 8va A.H. 8va

A.H. A.H.

0 3 0 4 0 0 3 0 3

semi-harm.

0 0 3 0 4 2 3 0 5 4 4 5 4 2 3 0 (0) 0 3 0 4 2 3 0 2 5 2 3 5 3

D.S. al Coda II

B5

Ma -

pick slide (bottom stgs.)

0 0 3 0 4 2 3 0 5 4 4 5 4 2 3 0

4 4 2

Coda II

B5 C5 D5 D(9) D E5

Jack be nim-ble, Jack be quick... Ma - ma said ma - ma said. Lit - tle Jack Horn - y.

3 3

2 5 4 2 0 0 4 2 4 0 4 2 6 7 5 3 7 7 9 7 9 7

(4) (4) (2)

B5

Ma-ma said, "Boys will be boys."

A5

T (9) x x x 9 x x x 9 x x x 9 x x x 4 4 5 4 4 2 4 5 4 2 4 2

B (9) x x x 9 x x x 9 x x x 9 x x x 4 4 4 4 4 4 4 4 4 4 2

(7) x x x 7 x x x 7 x x x 7 x x x 2 2 2 2 2 2 2 2 2 2 0

C5 D5 D(9) D E D E *Fade out*

Ma-ma said, ma-ma said. Ask lit - tle Jack Horn - y.

T (2) 6 (6) 5 10 (10) 10 10 10 10 10 12 12 12 12 12 12 10 10 10 10 10 12 12 12 12 12 12

A (2) 6 (6) 7 10 (10) 10 10 10 10 10 12 12 12 12 12 12 10 10 10 10 10 12 12 12 12 12 12

B (0) 4 (4) 5 11 (11) 11 11 11 11 11 13 13 13 13 13 13 11 11 11 11 11 13 13 13 13 13 13

*Fade in* B5 B A5 A C5 D5 D(9) D5

Gtr. I

T 4 4 5 4 2 5 4 4 4 5 4 2 2 (2) 2 6 (6) 7 5 3

A 4 4 4 4 4 4 4 4 4 4 4 4 2 2 6 (6) 7 2 2

B 2 2 2 2 2 2 2 2 2 2 2 2 0 0 4 (4) 5 0 0

Gtr. II

P.M. -----

T 16 16 14 14 6 (6) 7 9 7 2 2 4 4 2 2 4

A 16 16 14 14 4 (4) 5 9 7 2 2 4 4 2 2 4

B 16 16 14 14 4 (4) 5 9 7 2 2 4 4 2 2 4



# When I'm President

Tune down:

⑥ = E♭ ③ = G♭  
 ⑤ = A♭ ② = B♭  
 ④ = D♭ ① = E♭

Intro:

Moderate ♩ = 98

Verse 1:

A5 E5 G5 D5 A1 A11 EIV D/A

xx xx 3fr. 5fr. 5fr. 14fr. 4fr. 312 312

Lyrics and Music by  
 BETTENCOURT, CHERONE

Spoken: I re-mem-ber it well... I was just a-bout three. My dad said, "Son what do you want to be?" It did-n't

\*pick slide

\*Scratch string w/side of pick over front pickup.

ring no bells but I said, "Dad - dy, I'm a bit too young, what do you want from me?"

\*pick slide

A5 A.H. A.H. A.H.

A.H. A.H. A.H.

2 2 2  
 0 3 4 0 3 4 5 5 0 3 4 4 4

Rhy. Fig. 1

A.H. A.H. A.H.

A.H. A.H. A.H.

2 2 2  
 0 3 4 0 3 4 5 5 5 0 3 4 4 3 4 0 3 4 5 1/2





kinds of things — I just don't care, I want to rep - re - sent the U. S. A. The A -

*Bridges 1 & 2:*  
G5 E5  
mer - i - can Ah dream. as far as the eye, oh say

*Substitute Fill 1 (2nd time)*  
D5 A5

2. See additional lyrics

can you want see, to I want to be the lead - er of the coun - try. When I'm

Chorus:  
A5

4fr. 5fr. 6fr.  
C# D D#

Pres - i - dent. Things will be dif - fer - ent, Spoken: We'll

w/Rhy. Fig. 1  
A5

start a new gov - ern - ment. Ah. When I'm Pres - i - dent, When I'm

w/Rhy. Fig. 1  
A5

Pres - i - dent, Say, you can be in my cab - i - net. I'll be your

w/Rhy. Fig. 1  
A5

A5 D/A

**Fill 1**

A.H. ----- 1

D5 A5

A.H. ----- 1 1 1

A	7	2	2	2	4	(4)	(4)	(4)	2
B	7	2	2	2	4	(4)	(4)	(4)	2
	5	0	0	0					

heav - en sent. Pres - i - dent.

Rhy. Fig. 3

3 3 3 0 1 0 3 2 2 0 3 4 2 2 3 4 0

A5

First things first I'm gon - na change the rules. Bet - ter

(end Rhy. Fig. 3)

hold

2 2 2 2 2 0 3 4 0 2 2 1 0

lis - ten up all you boys and girls your pres. says there'll be no af - ter school. So

1 1 3 1 1 2 2 4 4 2 0 1 1 2 0

E5 G G# E5 G G# E5

vote for me, now would-n't that be cool. Yeah, yeah, yeah, yeah,

1 1 2 2 4 4 2

@3fr.4fr. G G# E5    @3fr.4fr. G G# E5    @3fr.4fr. G G# A5

Now I know there's trou-ble in the Mid-dle East. I'll

A5    6    6    6

spend all my mon-ey when I stop the arms-race. All my broth-ers in the des-ert gon-na have them-selves a feast.

*D.S. al Coda*

A5    6    3    ④2fr. E

When that's done— then we'll start a world peace. So!

Gtr. Solo: E5    @3fr.4fr. G G# E5

Coda

w/trem. bar

Gtr. I N.C. Rhy. Fig. 4

2 0 2 3 4 2 (2) 3 4 2 4 4 2 3 2 4 2

Gtr. II

hold bend

1 17 (17) 17 17 17 17 17



@3fr.4fr. G G# E5    @3fr.4fr. G G# E5    @3fr.4fr. G G# A5

Now I know there's trou-ble in the Mid-dle East. I'll

A5    6    6    6

spend all my mon-ey when I stop the arms\_race. All my broth-ers in the des-ert gon-na have them-selves a feast.

*D.S. al Coda*

A5    6    3    ④2fr. E

When that's done— then we'll start a world peace. So!

Gtr. Solo: E5    @3fr.4fr. G G# E5

Coda

w/trem. bar 2 1/2

Gtr. I N.C.  
 Rhy. Fig. 4

Gtr. II

hold bend



A5 A11

w/Rhy. Fig. 1  
A5

Pres - i - dent, — Things will be dif - fer - ent, — *Spoken: We'll*

A.H.

A.H.

EIV A1

w/Rhy. Fig. 1  
A5

start a new gov - ern - ment, — Ah, — When I'm Pres - i - dent, — A.H. when I'm

1 3 7 8 7 (7) 5 7 5

A5 D/A

w/Rhy. Fig. 1  
A5

Pres - i - dent, — say — you can be — in my cab - i - net, — I'll be your

1 1 3 1½ 1¼ 2 1 14 14

16 16 16 14 16 16 17 (17) 17 14 17 14 16 (16) 14 16 14 14

w/Rhy. Fig. 1  
N.C.

A5

heav - en — sent, — When I'm Pres - i - dent, —

1 1 1/2

15 15 15 15 15 13

w/Rhy. Fig. 1  
A5

Things will be dif - fer - ent. — We'll start a new gov - ern - ment —  
Ah, —

EIV 3 A1

1 6 6 6

19 17 17 20 17 18 19 20 19 17 19 17 17 19 19 14 14 14 16 14 16

w/Rhy. Fig. 1  
A5

When I'm Pres - i - dent. — When I'm Pres - i - dent. — Say —

A5 D/A

(14) 16 14 19 17 17 19 17 19 17 17 19 17 17 19 17 19 17

w/Rhy. Fig. 1  
A5

you could be — in my cab - i - net. — I'll be your heav - en — sent. —

8va

3

19 (19) 17 19 17 17 15 17 15 17 15 17 20 20 20 19

hold bend 1/2

Pres - i - dent. — Pres - i - dent. —

8va

3 1/2 1/2 2 1/2

(19) 19 19 19 19 (19) 17 19 17 19 17 19 17 19 17 19 17 18



First system of musical notation for guitar, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The staff contains a melodic line with a triplet of eighth notes marked "A.H." and a slur. Below the staff is a bass staff with fret numbers: 2, 2, 0, 3, 4, 4, (4), (4), (4), 2, 4, 2.

Second system of musical notation for guitar, continuing the melodic line in the treble staff and the bass staff with fret numbers: 2, 2, 0, 3, 4, 3, 3, 3, 0, 3, 0, 2, 2, 0, 3, 4, 4, 4, 2, 2, 0, 3, 4, 0, 3, 4, 5, 5.

Third system of musical notation for guitar, featuring a treble clef staff with a key signature of two sharps. The staff contains a melodic line with a slur over a triplet of eighth notes marked "G5", "E5", and "D". Below the staff is a bass staff with fret numbers: 2, 2, 0, 3, 4, 3, 3, 3, 0, 3, 0, 2, 2, 0, 3, 4, 4, 4, 2, 2, 0, 3, 4, 0, 3, 4, 5, 5.

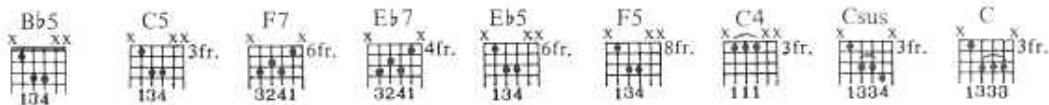
Fourth system of musical notation for guitar, featuring a treble clef staff with a key signature of two sharps. The staff contains a melodic line with a slur over a triplet of eighth notes marked "G5", "E5", and "D". Below the staff is a bass staff with fret numbers: 2, 2, 0, 3, 4, 3, 3, 3, 0, 3, 0, 2, 2, 0, 3, 4, 4, 4, 2, 2, 0, 3, 4, 0, 3, 4, 5, 5.

Fifth system of musical notation for guitar, featuring a treble clef staff with a key signature of two sharps. The staff contains a melodic line with a slur over a triplet of eighth notes marked "G5", "E5", and "D". Below the staff is a bass staff with fret numbers: 2, 2, 0, 3, 4, 3, 3, 3, 0, 3, 0, 2, 2, 0, 3, 4, 4, 4, 2, 2, 0, 3, 4, 0, 3, 4, 5, 5.

Sixth system of musical notation for guitar, featuring a treble clef staff with a key signature of two sharps. The staff contains a melodic line with a slur over a triplet of eighth notes marked "G5", "E5", and "D". Below the staff is a bass staff with fret numbers: 2, 2, 0, 3, 4, 3, 3, 3, 0, 3, 0, 2, 2, 0, 3, 4, 4, 4, 2, 2, 0, 3, 4, 0, 3, 4, 5, 5.

Bridge 2:  
So go ask Alice,  
You know what he said.  
What did he say?  
Remember, "I want to be elected."

# Get The Funk Out



Tune down:

⑥ = Eb ③ = Gb

⑤ = Ab ② = Bb

④ = Db ① = Eb

Intro:

Moderate rock ♩ = 108

Bass & Drums 4 N.C. Play 3 times

4

pick slide

x x 15 x x 15

Verses 1 & 2:

C5 C4

C5 C4

Csus

C5 C4

1. If you don't like what you see here,

no - bod - y wants to take ya pris - 'ner...

2. See additional lyrics.

Rhy. Fig. 1

Rhythm figure 1 (Rhy. Fig. 1) across two staves.

N.C.

w/Rhy. Fig. 1 (2 times)

C5 C4

C5 C4

Csus

C

So let me make it nice and clear dear,

the ex - it - is

(end Rhy. Fig. 1)

Rhythm figure 1 (Rhy. Fig. 1) across two staves.

C5 C4 N.C. C5 C4 C5 C4 Csus C

right there... I don't mean to be rude dude, but you bet-ter change your

C5 C4 N.C. Bb5

at-ti-tude. I don't like what I see here. You're all in-vi-ted to the part-y,

C5 Eb7 F7

you know, you did-n't have to come. No rot-ten ap-ple's gon-na spoil my funk. If ya

Chorus: G5 C5

don't like what ya see here, get the funk out.

Rhy. Fig. 2

w/Rhy. Fig. 2 (1st 3 bars) G5

We won't try to force feed you, get the

(end Rhy. Fig. 2)

C5 1.

funk out.









N.C.

feed you\_ do it. get the

5 3 4

w/Rhy. Fig. 2  
G5

If\_ you don't like\_ what you

Rhy. Fig. 3

Sva

w/wah wah

16 16 16  
17 17 17

5 4 3 5 4 3 1 1 3 1 1 2

C5

see here\_ get the funk out\_ We won't

Sva

(end Rhy. Fig. 3)

18 18 18 15 15 15 15 15 15  
17 17 17 17 17 17 17 17 17

w/Rhy. Fig. 2 (2 times)  
G5

try to\_ force\_ feed you\_ get the

C5

funk out... If you don't like... what you

C5

see here... get the funk out... We won't

w/Rhy. Fig. 2 (1st 2 bars)  
G5

try to... force... feed you... get the

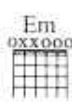
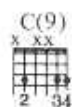
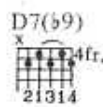
N.C.

*Verse 2:*

You can't please everybody,  
 But everybody cannot please me.  
 (I don't like what I see here.)  
 That's why I do what I want to.  
 So why don't you do it too. Do it to me, hey.  
 So if you don't like what you see  
 You can always leave the country.  
 (I don't like what I see here.)



# More Than Words



Tune down:

⑥ = E $\flat$  ③ = G $\flat$

⑤ = A $\flat$  ② = B $\flat$

④ = D $\flat$  ① = E $\flat$



Intro:

Ac. Moderate  $\text{♩} = 93$

Gtr.

Lyrics and Music by  
BETTENCOURT, CHERONE

Intro: *Moderate*  $\text{♩} = 93$

Gtr. *Intro:*

Chords: G, G/B, C(9), Am7, C, D, G

\*Tap the top of the guitar on 2 and 4 of each measure with all four fingers of the right hand,

Rhy. Fig. 1

Chords: G/B, C(9), Am7, C, D (end Rhy. Fig. 1)

Verse 1:  
w/Rhy. Fig. 1

Chords: G/B, C(9), Am7, C, D, G

1. Say - in' "I love you" is not the words I want to hear from you.

2. See additional lyrics.

w/Rhy. Fig. 1 (1st 3 bars)

Chords: G/B, C(9), Am7, C, D, Em

It's not that I want you not to say. But if you on - ly knew

how eas - y it would be to show

Am7 D G

me how you feel, more than words is

D/F# Em Em/B Am7

all you have to do to make it real. Then you would -

D2 G7 G7/B C

n't have to say that you love me 'cause

Cm G Em7 Em7/B

48

Am7 D7 \*D7(b9) G G/B

I'd al - read - y know. What

\*2nd time only.

D/F# D2/F# Em Bm7 C

would you do if my heart was torn in two?

C/B Am7 D

More than words to show you feel that your love

G G/B G G/B

for me is real. What would you say

Chord diagrams and fret numbers are provided for the guitar and bass parts.

D/F# D2/F# Em Bm7 C

if I took those words a way? Then you could -

2 0 0 2 0 2 1 0 1 1 1 1

3 3 3 3 3 3 0 0 0 0 0 0

2 2 0 2 2 4 3 3 3 3 3 3

Am7 D7

n't make things new just by say in, "I love you."

1. 0 0 0 0 0 0 1 0 3 1 0 0

3 3 3 2 0 0 0 0 0 0 0 0

2 1 2 0

w/Rhy. Fig. 1 G G/B C(9) Am7 C

La di da da da di da da di dai dai da,

w/Rhy. Fig. 1 (1st 2 bars) G/B C(9)

more than words La da da da di da,

Am7 D7 D

in "I love

2 1 2 0



45

w/Rhy. Fig. 1 (4 times)

G G/B C(9) Am7 C

you," La di da da da di da da

D G G/B C(9) Am7

more than words. La di da da da

C D G G/B C(9)

di da da da more than words.

Am7 C D G

La da da da di da da da more than words.

G/B C(9) Am7 C

La da da da la

D G D/F#

da da da da da More than words

let ring

G/F Em Am7

Ooh, ooh.



D  
Free time  
N.C.

2 3 5 17 5 3 2 3 5 15 5 3 2 3 5 17 5 3 2 3 5 15 5 3 2 3 5 14 5 3 2 3 5 15 5 3 2 3 5 14 5 3 2 3 5 12

T  
A  
B

Em

More than —

Harm. 8va

p

*a tempo*

G C G/B G/B $\flat$  Am7 G

words. \_\_\_\_\_

hold - - - - -

3 0 3 3 0 | 3 0 3 3 3 | 3 3 3 0 1 | 0 3 5 3

T  
A  
B

3 0 2 | 3 2 0 | 1 0 2 |

Now that I have tried to talk to you  
And make you understand.  
All you have to do is close your eyes  
And just reach out your hands.  
And touch me, hold me close, don't ever let me go.  
More than words is all I ever needed to show.  
Then you wouldn't have to say  
That you love me 'cause I'd already know.

# Money (In God We Trust)

Intro:

E 0 0 0 0 2 3 1 134 7fr.

E5 0 0 0 0 2 3 1 134 7fr.

A/C# 0 0 0 0 2 3 1 134 7fr.

D 0 0 0 0 2 3 1 134 7fr.

F#m 0 0 0 0 2 3 1 134 7fr.

Bsus 0 0 0 0 2 3 1 134 7fr.

B 0 0 0 0 2 3 1 134 7fr.

D5 0 0 0 0 2 3 1 134 7fr.

D6 0 0 0 0 2 3 1 134 7fr.

C#5 0 0 0 0 2 3 1 134 7fr.

B5 0 0 0 0 2 3 1 134 7fr.

Em7 0 0 0 0 2 3 1 134 7fr.

Moderate rock ♩ = 110

Tune down:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

N.C.

Lyrics and Music by  
BETTENCOURT, CHERONE

Hal - le - lu - jah.

E  
Rhy. Fig. 1

A.H. (8va)

A.H.

(0) 2 4 2 2 4 2 2 4 2 6 6 4 2 4 2 4 2 2 4 0 (0) 0 2 4 2 2 4 2 2 4 2

A

E

A.H.

A.H.

3 6

(end Rhy. Fig. 1)

(0) 0 2 4 2 2 4 2 2 4 2 6 6 4 4 4 2 2 2 4 4 4 2 4 2 2 4 0

Verse 1:

E

N.C.

A.H.

A.H.

(0) 0 2 4 2 2 4 2 2 4 2 6 6 7 6 7 5 4 5 4 5 3 4 0 (0)

Now I lay — I lay me down to sleep. — Ha - le - lu - jah, —

2. See additional lyrics.

al - might - y dol - lar. I praise the Lord — af - ford my roll to keep. —

⑥open open E E E5VII E A/C# D E5 Substitute Fill 1 2nd time

Hal - le - lu - jah, — al - might - y dol - lar. —

⑤2fr. B ⑥open open E E E5VII E A/C# D A5

Bridge:

Mon - ey, I need more mon - ey, a just a

Rhy. Fig. 2

7-9 9 9 5 7-9 9 9 6 7-9 9 9 5 7-9 9 9 6

0 0 0 x x x 0 3 4 0 0 3 0 x x x 0

lit - tle more mon - ey. I said I need more mon - ey, yeah, yeah. —

G5

(end Rhy. Fig. 2)

7-9 9 9 5 7-9 9 9 6 3 3 3 3 3 3 3

3 0 5 3 0 x x x 0 3 4 0 0 3 0 x x x 5 5 5 5 5 5 5

Fill 1

E5

3

0 0 0 0 0 0 0 0 0 2 8 7 6 7 5 2 0 3

Mon - ey, Mon - ey, I need more mon-ey, I need more mon-ey, ah just a

lit - tle more mon-ey. ah just a lit - tle more mon-ey. I need more mon-ey. I need more mon-ey. And—

N.C.

— give us these days — our — dai - ly bread. — On - ly you we praise, —

Chorus:

F#m Bsus B E5 A

al - might - y dol - lar. Mon - ey, — My per - son - al sav - iour. —

Rhy. Fig. 3







⑤3fr. 1/2  
C

5

First system of guitar notation. The treble clef staff contains a melodic line with various accidentals (flats and naturals). The bass staff contains a fretboard diagram with fingerings: 8, 5, 6, 7, 8, 7, 6, 6, 7, 11, 12, 7, 6, 6, 7, 11, 12, 7, 6, 6, 7, 11, 12, 7, 8, 6, 7, 11, 12, 10, 12, 13.

⑤3fr. open 2fr. 3fr. A5  
C A C C

Second system of guitar notation. The treble clef staff continues the melodic line. The bass staff contains a fretboard diagram with fingerings: 10, 12, 13, 10, 12, 13, 12, 14, 15, 14, 15, 17, 14, 15, 17, 17, 19, 20, 17, 19, 20. A dashed line labeled "8va" is present. A "grad. bend" (gradual bend) is indicated on the final note.

⑤3fr. 1/2  
C A5

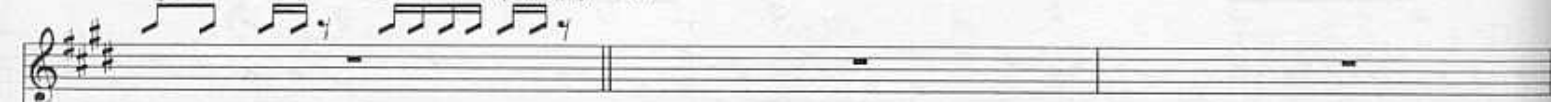
Third system of guitar notation. The treble clef staff continues the melodic line. The bass staff contains a fretboard diagram with fingerings: (20) (20) 17 20 17 17 20 20 20 17 20 17 17 20 19 19 20 19 17 20 19 17 20 17 17 20 19 17 20 19. A dashed line labeled "8va" is present.

⑤3fr. 1/2  
C A5

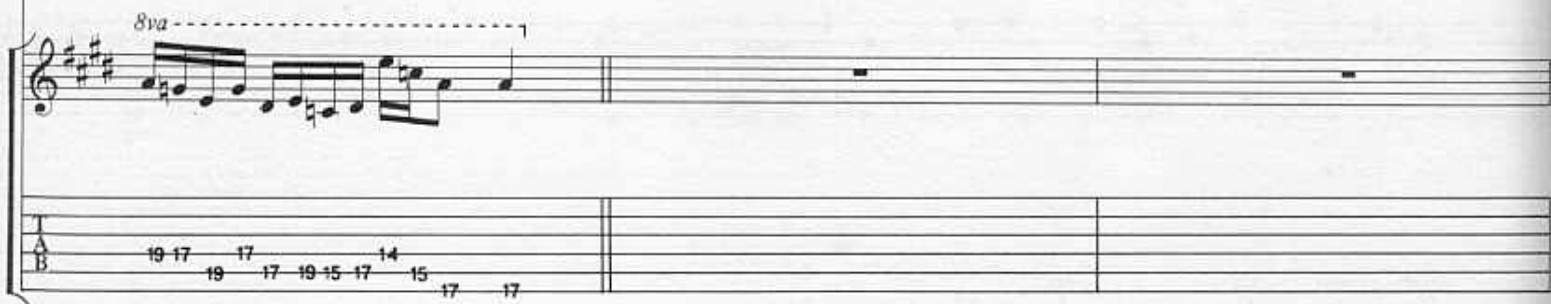
⑤3fr. open 3fr. 3fr. A5  
C A C C

Fourth system of guitar notation. The treble clef staff continues the melodic line. The bass staff contains a fretboard diagram with fingerings: 17, 19, 17, 20 19 17 18 17 16, 19 17 17 19 17, 17 (17) 19 17 19, 17, 17, 19, 17, 17, 19. A dashed line labeled "8va" is present. A "grad. bend" is indicated on the final note.

© 3fr.  $1\frac{1}{2}$  C A5 w/Rhy. Fig. 1 A5 (end solo)



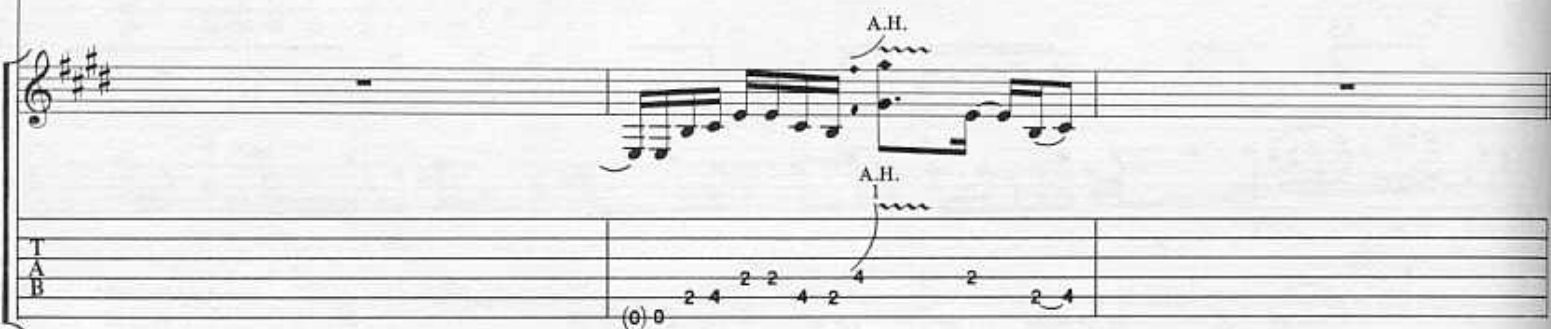
Spoken: Now I lay, I lay me down to



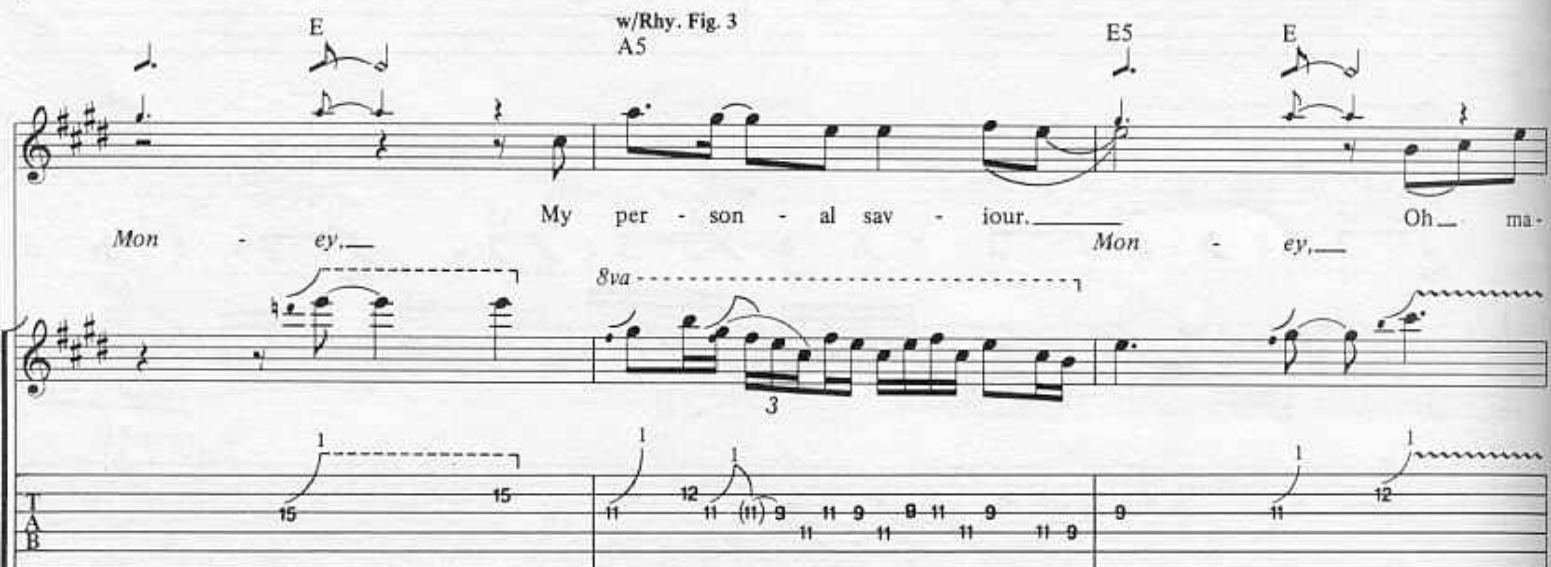
sleep. I pray the lord afford my soul to keep. If I should



die before I wake, I'm gonna take all the fuckin' money I make.



w/Rhy. Fig. 3 A5



w/Rhy. Fig. 4  
A5

C#5 B5 E5 E

te - ri - al lust. Mon - ey, Life's on - ly trea - sure.

3

D5 D6 D F#m Bsus B E5 E

Mon - ey. In God we trust. Mon - ey. My

w/Rhy. Fig. 3  
A5

E5 E

per - son - al sav - iour. Mon - ey, Oh ma -

w/Rhy. Fig. 4  
A5

C#5 B5 E5 E

te - ri - al lust. Mon - ey.

w/Rhy. Fig. 3  
A5

D D6 D

Life's on - ly trea - sure, Mon - ey.

F#m      Bsus      B      N.C.

In God we,      (Spoken:) In God we,      In God we,

trust.

Hal - le - lu - jah.

w/trem. bar

Em7

12 12 12 12

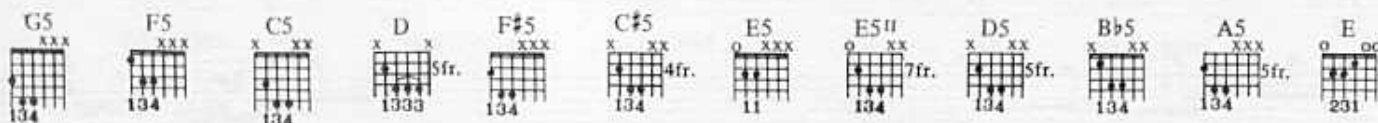
(2 2 0)

Verse 2:

And if I should die before I wake.  
 Hallelujah, all mighty dollar.  
 I'm gonna take the money that I make  
 Hallelujah, all mighty dollar.



# It ('s A Monster)



Intro:

Moderate rock ♩ = 126

Tune down:

⑥ = Eb ③ = Gb

⑤ = Ab ② = Bb

④ = Db ① = Eb

Lyrics and Music by  
BETTENCOURT, CHERONE

First system of music notation. Treble clef, key signature of one sharp (F#), 4/4 time. The melody starts with a pick slide on the F#5 chord. The bass line is shown below the treble staff.

*pick slide*

\*w/Flanger, gradually turn up intensity & regeneration while feeding back.

Second system of music notation. Treble clef, key signature of one sharp (F#), 4/4 time. The melody continues with various chords (G5, F5, C5, F5) and includes a double bar line. The bass line is shown below the treble staff.

Third system of music notation. Treble clef, key signature of one sharp (F#), 4/4 time. The melody continues with various chords (G5, F5, C5, N.C., A.H.) and includes a double bar line. The bass line is shown below the treble staff.

Fourth system of music notation. Treble clef, key signature of one sharp (F#), 4/4 time. The melody continues with various chords (G5, F5, C5, F5) and includes a double bar line. The bass line is shown below the treble staff.

Fifth system of music notation. Treble clef, key signature of one sharp (F#), 4/4 time. The melody continues with various chords (G5, D, F5) and includes a double bar line. The bass line is shown below the treble staff.



Verse 1:  
G5

N.C.

G5

1. Ev - 'ry bod - y was born in it.  
2. See additional lyrics.

Sure's hell\_ gon - na die in it.

N.C.

G5

N.C.

Some peo - ple don't give a shit, —

a - bout

A.H.

A.H.

w/Fill 1 (2nd time)  
G5

N.C.

wheth - er or not\_ they're full of it.

On my mind\_

most

A.H.

A.H.

Fill 1

A.H. ... 1

A.H. ... 1

all the time, — that's when you find — we all go blind. — Then

A.H. *8va*

A.H.

A.H.

1 x 2 x 3 1 2 3 1 x 2 x 3 1 2 3 1 x 2 x 3 1 2 3

it will start — to get in our hearts. — It's gone too far, — that's who we are. —

A.H. *8va*

A.H. *8va*

A.H. *8va*

A.H. *8va*

A.H.

A.H.

A.H.

A.H.

3 x 4 x 5 3 4 5 3 x 4 x 5 3 4 5 3 x 4 x 5 3 4 5 3 x 4 x 5 3 4 5

**Chorus:**

G5 F5 C5 F5 G5 F5

It's a mon - ster. — It's a mon - ster, — it's a mon -

we all have it in us.

ster.

It's a mon - ster.

Turns us in - to

Substitute w/Fill 2 (2nd time)

③ 3fr. 5fr. ④ 3fr. ⑤ 5fr. 3fr. 1fr.

C5 C D F D C Bb G5 F5

It's a mon - ster, — it's a mon - ster. —

sin - ners.

1. F5

**Fill 2**

2. w/Fill 3 N.C.

G5 F5 C5 F5 G5 F5

It's a mon-ster. It's a mon-ster, it's a mon-ster.

We all have it in us.

C5 N.C. G5 F5 C5 F5

ster. It's a mon-ster. It's a mon-ster, it's a

Turns us in-to sin-ners.

G5 D F5 N.C.

mon-ster.

1. 1/2

Fill 3

3 5 7 3 4 5 3 4 5 2 4 5 3 5 6 3 5 7 6 7 8 6 7 8

2.

G5 F5 G5 F5 A.H. (8va)

(end Rhy. Fig. 1)

G5 F5 G5 C5 w/Fill 4 w/Rhy. Fig. 1 G5 F5

15ma A.H. 8va- 8va- 1 1½ 2

G5 F5 G5 F5 G5 C5 (end Rhy. Fig. 1)

8va- 8va- 3 1 1 3

D5 C5 Bb5 A5

Fill 4

8va- 1 1 1



G5 F5 E5 E5<sup>11</sup>

3 5 7 5 3 1 4 5 4 1 0 2 4 2 0

4 6 7 7 6 4 2 4 5 5 4 2 1 2 4 4 2 1 2 1 2 4 2 2 4 6

D5 C5 B<sup>b</sup>5 A5

10 12 14 12 10 8 11 12 10 8 6 9 10 8 7 5 7 9 7 5

11 12 14 14 12 11 9 10 12 12 11 9 7 9 10 10 9 7 6 7 9 9 7 6

G5 F5 E5 E

3 5 7 5 3 1 4 5 4 1 0 2 4 5 7 9 7 5 9 7 5 9 7 6 9 7 6 9

4 6 7 7 6 4 2 4 5 5 4 2 1 2 4 1 3 5 0 2 4 5 7 9 7 5 9 7 6 9 3 3 3 3 4 4 4 4 3 3 3 3 4 4 4 4 1 1 1 1 2 2 2 2

G5 F5

Ev - 'ry - bod - y was born in it. Sharks par - a - dise.

C5

Some peo - ple don't give a shit.

pick slide

9 5 3 3 1 3 1 9 1



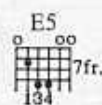
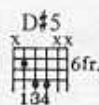
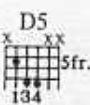
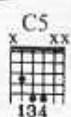
[illegible]

Fill 5

5



# Pernegraffiti



Tune down:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Intro:

Moderate rock ♩ = 114

Rhy. Fig. 1  
N.C.

Lyrics and Music by  
BETTENCOURT, CHERONE

First system of music. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. The guitar part features a series of eighth and sixteenth notes, with some triplets. The bass part consists of a simple eighth-note pattern.

Second system of music. Continues the melodic line in the treble and the rhythmic pattern in the bass. Includes some chordal textures in the guitar part.

Third system of music. Features a long rest in the treble part, while the bass continues its pattern.

Fourth system of music. Includes the instruction "(end Rhy. Fig. 1) Sva" above the treble staff. The guitar part has a series of chords and single notes. The bass part continues with a steady eighth-note pattern.

Fifth system of music. Features a half-note (1/2) in the treble. The guitar part includes a slide technique marked "\*pick slide". The bass part continues with a steady eighth-note pattern.

Sixth system of music. Continues the melodic and rhythmic themes. The bass part ends with a final chord and a rest.

Rhy. Fig. 2  
N.C.

(end Rhy. Fig. 2)

Verses 1 & 2:

1. Sex on the— brain,—  
2. See additional lyrics.

Rhy. Fig. 3

\*Substitute w/Fill 1 (2nd time)

pumped in my veins,— flow-ing from my head to my feet.

Fill 1

wah wah

\*w/wah wah pedal



Sex on T. — V., — ro - ta - tion heav - y — you.

5 0 3 5 5 3 5 x x 3 4 5 3 3

— and I are what we eat. — Sex — when I'm all a - lone. —

A.H. (end Rhy. Fig. 3) A.H.

5 0 3 5 5 5 3 5 5 7 3 4 5 3 5 3 5 4 5 3 5 5 7 3

Substitute Fill 2 (2nd time)

It calls me on the phone, — can't stop this ring - ing in my ear. —

5 5 4 5 3 4 5 3 3 5 5 4 5 3 5 5 7 3 5 5 4 5 5 7 3 4 5 3 3

Fill 2

5 5 4 5 5 7 3 4 5 3 7 5 5 7 5 7 5 7 5 7 6 5 3

\*w/wah wah

1/2





Chorus:  
w/Rhy. Fig. 1

All I see\_\_ por - no - graf - fit - ti. All I hear\_\_ por - no - graf - fit ti. See no,

hear no. All I speak\_\_ por - no - graf - fit - ti. All I fear\_\_ por - no - graf - fit -

Speak ti. no e - vil.

To Coda A5 1. w/Rhy. Fig. 2 N.C. 3

Rhy. Fig. 6 (end Rhy. Fig. 6) 3

2. w/Rhy. Fig. 1 (1st 3 bars only) N.C.

e - vil. All I see's\_\_ por - no - graf - fit -

ti. All I hear\_\_ por - no - graf - fit - ti. Speak no, hear no.

Fill 3 A.H. 8va

1 3 6 6

1 2 2 (2) 10 2 (2) 0 4 2 0 4 2 0 4 2 0



B5 A5 C5 D5 D#5

7 9 10 11 10 8 10 12 10 8 12 10 8 10 12 14 12 10 14 12 11

E5

w/trem. bar

14 12 11 12 9 1/2 (9) 7 9 12 9

w/Rhy. Fig. 3 (Gtr. II)

(9) 7 5 5 6 7 5 5 5 5 5 7 5

w/Rhy. Fig. 4

7 3 4 5 3 3 5 (5) 3 (3)

Rhy. Fig. 4 (Play 3 times.)

8 5 7 5 7 8 7 5 7 7 8 7 5 7 5 7 x x 7 1/2 5 7 5 8 5 7 5 7

5 7 6 7 8 7 5 7 7 5



musical notation system 1 (top system), featuring a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The notation includes a melodic line with a "pick slide" instruction and a bass line with fret numbers (3, 2, (2), 3, (3) 1, 15, 15, (15), (15) 13, 14, 12, 14). A "N.C." (Natural Chord) instruction is present above the treble staff.

musical notation system 2 (middle system), featuring a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The notation includes a melodic line with a "Say, say, say, say!" instruction and a bass line with fret numbers (14, 13, 14, (14) 12 14, 12, 14, 12, 12, 7 5 7 8 7 5, 7 5 7 5, 5, 7). A "8va" instruction is present above the treble staff.

musical notation system 3 (bottom system), featuring a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The notation includes a melodic line with a "Can't you hear the writing on the wall?" instruction and a bass line with fret numbers (14, 13, 14, (14) 12 14, 12, 14, 12, 12, 7 5 7 8 7 5, 7 5 7 5, 5, 7). A "D.S. al Co" instruction is present at the end of the system.

Coda

w/Rhy. Fig. 1  
N.C.

musical notation system 4 (Coda section), featuring a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The notation includes a melodic line with a "e - vil. All I see is por-no-graf-fit ti. All I hear por-no-graf-fit" instruction and a bass line with fret numbers (14, 13, 14, (14) 12 14, 12, 14, 12, 12, 7 5 7 8 7 5, 7 5 7 5, 5, 7). A "8va" instruction is present above the treble staff. A "\*gliss w/pick" instruction is present below the bass staff.

musical notation system 5 (bottom system), featuring a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The notation includes a melodic line with a "See no, hear no. All I speak por-no-graf-fit ti. All I fear por-no-graf-fit ti. Speak no e - vil." instruction and a bass line with fret numbers (14, 13, 14, (14) 12 14, 12, 14, 12, 12, 7 5 7 8 7 5, 7 5 7 5, 5, 7). A "A7" instruction is present above the treble staff. A "w/Rhy. Fig. 6" instruction is present above the bass staff.

w/Rhy. Fig. 6

A5



A5 w/Rhy. Fig. 7 (6 times)  
A5

Sex, sex, sex, sex, sex, sex, sex, sex,

Rhy. Fig. 7

1/2

0 2 2 2 2 2 0

2 2 0 0 3 2 0

w/Rhy. Fig. 6  
A5

sex, sex, sex, sex, sex, sex, oooh.

8va

15

w/Rhy. Fig. 5 (1st 2 bars)  
N.C.

E5 B5 D5 G5

1 3

(15) 9 8 10 (10) 8 10 10 8 9 7 9 9 9 8 7 7

E5

12 15 12 15 12 12 15 12 15 12 15 12 14 14 12 12 14 14 12 12 14 12 11 12 12 14 12 11

*Verse 2:*

Sex in 3-D.

No evil eyes see too much of it and you'll go blind.

Sex education,

Misinformation,

Kiss me where the sun don't shine.

*Bridge:*

Sex, it all surrounds me,

Pornograffiti.

It's all so constitutional.

Sex is literate, read all about it,

But censor where you all can go.

# When I First Kissed You

Cmaj7 7fr. Em7 7fr. Ebdim 6fr. Dm7 5fr. Dm9 10fr. Dm 10fr. F/G 10fr. G7(b9) 9fr. Cmaj9 5fr. Cmaj7II 5fr. G7(#9) 9fr. Em7II 9fr.  
 EbdimII 2fr. Dm9/G 3fr. G7(#5) 3fr. G7 3fr. Fmaj7 3fr. Cmaj7III 3fr. F#dim 4fr. EbdimIII 5fr. Dm7II 5fr. G(#5) 3fr. E 4fr. Ab/E 4fr. Am7 5fr.  
 4312 12 333 13122 131211 1 342 13241 1324 2314 13121 14322 4312 3211 2 333

Tune down:

⑥ = Eb ③ = Gb

⑤ = Ab ② = Bb

④ = Db ① = Eb

Intro:

Slow jazz ♩ = 62

Cmaj7 (Piano arr. for guitar) Em7 Ebdim Dm7 Dm9 Dm Dm9 F/G G7(b9)

New York

Cmaj7 Em7 Ebdim Dm7 Dm9 Dm Dm9  
 Cit - y can be so pret - ty from a bird's eye

F/G G7(b9) Cmaj7 Cmaj7II Em7 Ebdim  
 view, Be - cause up there, yeah, that's where I

Dm7 Dm9 Dm Dm9 F/G G7(#9) w/Rhy. Fig. 1 C7  
 first kissed you. A mod - ern day ro - mance, a

F7 Em7 Ebdim F/G G7(#9)  
 per - fect per - for mance act - ing like two fools.

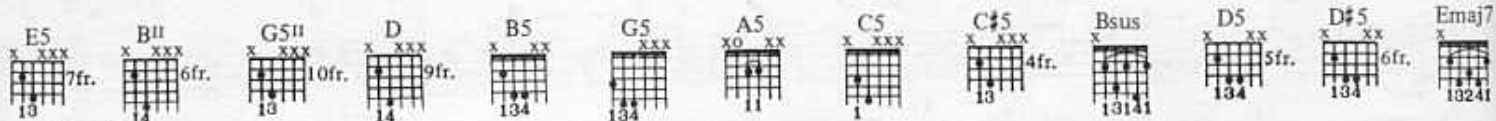
w/Rhy. Fig. 1 C7 Em7II EbdimII  
 Say - in' sil - ly things, whis - per sweet noth - ings like young lov - ers on - ly do

Rhy. Fig. 1

Musical notation for Rhy. Fig. 1, showing a sequence of chords and rhythms.

Dm9/G G7(#5) Cmaj7 Em7 Ebdim Dm7 Dm9 Dm Dm9  
 I was shak-ing, — you were breath-tak-ing — like the Em - pi - re —  
 F/G G7(b9) Cmaj7 Cmaj9 Cmaj7<sup>II</sup> Cmaj9 Em7 Ebdim Dm7 Dm9 Dm Dm9  
 State. — My voice was so far, — not quite Sin - a - tra, — sing-ing songs so  
 F/G G7(#9) w/Rhy. Fig. 1 C7 Em7<sup>II</sup> Ebdim<sup>II</sup>  
 glad. — The clock struck one, — the night still ver - y young, — in the cit - y — that nev - er  
 Dm9/G G7(b9) F7  
 sleeps. — Then a whirl wind blew — when I first — kissed you near - ly  
 Em7<sup>III</sup> Ebdim<sup>III</sup> Dm9/G G7(#5) Fmaj7 G7  
 swept me — swept me off my feet —  
 Cmaj7<sup>III</sup> F#dim Fmaj7 G7  
 When I first kissed you — that's when I knew —  
 Cmaj7<sup>III</sup> Ebdim<sup>III</sup> Dm7<sup>II</sup> G(#5) E Ab/E E Ab/E  
 I was in love. —  
 E Ab/E Cmaj7<sup>III</sup> Am7 Piano solo Cmaj7 Em7 Ebdim Dm7  
 F/G G7(b9) Cmaj7 Cmaj9 Cmaj7<sup>II</sup> Cmaj9 Em7 Ebdim  
 It was up there, — yeah, that's where — I —  
 Dm7 Dm9 F/G G7(b9) Cmaj7  
 first kissed — you. —

# Suzi (Wants Her All Day What?)



Tune down:

- ⑥ = E $\flat$  ③ = G $\flat$
- ⑤ = A $\flat$  ② = B $\flat$
- ④ = D $\flat$  ① = E $\flat$

Intro: Moderate rock  $\text{♩} = 120$

Lyrics and Music by  
BETTENCOURT, CHERONE

N.C.

C5 C#5 (D5) N.C.



1. Sex - y Su - zi, los - ing all her sleep.

2. See additional lyrics.

Verses 1 & 2:  
(D5)

1. Sex - y Su - zi, los - ing all her sleep.

2. See additional lyrics.

(F5)

(G5)

(D5)

Feel - ing ver - y hun -

gry. I say got her tongue in cheek.



(F5) (G5) 2nd time substitute Riff 1 (D5)

Sweet and sour \_\_\_\_\_ a

A.H. A.H.

TAB: 1 1 3 3 3 3 5 5 | 5 0 3 4 5 5 | 5 0 3 5 3

(F5) (G5) (D5)

bit - ter tast - ing treat. \_\_\_\_\_ It's the on - ly fla -

TAB: 5 0 3 4 5 5 3 | 1 1 3 3 3 3 5 4 5 | 3 5 5 | x x x x 5

B

vor I think she likes to, she likes to eat, she likes to eat. \_\_\_\_\_

1½

TAB: (5) 0 3 0 3 3 3 (3) | 0 4 4 4 | 4 4 4 4 | 4 4 4 4 | 4 4 4 4

Riff 1

9 10 9 10

TAB: 5 0 3 5 2 3 2 5 3 5 | 5 0 3 5 3 | 5 0 3 5 2 3 2 5 3 5

Chorus:  
E5

B<sup>11</sup>/E

G5<sup>11</sup>/E

Su - zi wants her all day suck - er,

Rhy. Fig. 1

(Em7)

Su - zi wants her all day what?

(end Rhy. Fig. 1)

E5

B<sup>11</sup>/E

G5

Su - zi wants her all day suck - er,

G5<sup>11</sup>/E(Em7)

C5

C#5

(D5)

Su - zi wants her all day. all day suck - er.

(Lead Gtr.)

w/Rhy. Fig. 2

9 9 10 7 5 4 5 4 2 1 2 4 2 7 7 9 5 9 7 5

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It begins with a trill (tr) on a quarter note, followed by a series of eighth and sixteenth notes, and ends with a sixteenth-note triplet. The second system is a bass clef staff, also in one sharp and common time, featuring a trill (tr) on a quarter note and a sequence of numbers (5 7, 4, 4 6, 4 5 7, 4 5, 7, 9 10, 7 9 7, 10, 9 10 9 7, 10, 7 9, 9 10 11, 10 14 9, 10 10, 11) representing fingerings or tablature for the bass line.

8va -----

w/Rhy. Fig. 3  
E5  
loco

w/trem. bar

14 14 16 17 16 17 16 14 12 16 14 12 7 9 11 9 10 12 12 10 9 9 10 9 12 11 9 12 10 9

T  
A  
B

B5

A.H.

N.C.

A.H.

A.H.

A.H.

A.H.

7 7 7 12 (12) 10 9 11 8 8 8 10 10 8 7 8 7 7 8 10 8 7 10 5 10 5 8 7 8 7

9 9 9 9

Rhy. Fig. 2

Rhy. Fig. 3

E5

B5

N.C.

hold ----- 4

hold ----- 4

9 9 9 9

7 7 7 7

0 0 0 0

9 9 9 9

7 7 7 7

7 7 7 7

0 0 0 0

0 0 0 0

2 3 2 3

0 4 2

3 2 0

G5 A5 Bsus

Oh oh oh

grad. bend

10 (10)

w/Rhy. Fig. 1

(Spoken:) Try this tongue twist - er on for size Su -

A.H. 8va

A.H.

(6) (6) (6)

w/Rhy. Fig. 1 (1st 3 bars) w/Fill 1

zi sells sea shells by the sea - shore, Su - zi sells sea - shells by the what?

E5 B5 G5 D5

Su - zi wants her all day suck - er, Su - zi wants her all day what?

E5 B5 G5 D5

Su - zi wants her all day suck - er, Su - zi wants her all day suck - er.

Fill 1 A.H. -----

w/trem. bar

A.H. -----

12 12 12 5 5 6 6

10 10 10 3 3 4 4



Oh, oh, oh,

oh, oh, oh.

G5 A5 Bsus B

G5 A5 Bsus B

oh, oh, oh.

D5 D#5 E5 D5 D#5 E5 D5 D#5 Emaj7

11 12 11 12 13

*Verse 2:*

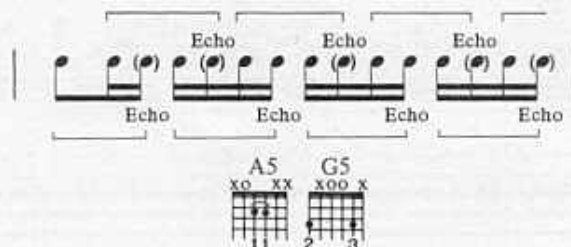
Hard rock candy, I've got a cavity.  
 (Licking lolly poppers) as long as she says  
 "Pretty (please) you better mind your manners."  
 Little Red Riding Hood got a healthy appetite.  
 (Don't be scared Big Bad Wolf) I think she doesn't  
 (She doesn't bite), she doesn't bite.  
 (To Chorus:)



# The Man Woman Hater

## Performance Note:

"Flight of the Wounded Bumblebee" is played using a digital delay midied to the drum machine. Set the delay to approximately 200 m.s. with one repeat, no feed back or filtration. The repeat should come three sixteenth notes after the first note you hit. When set up correctly, you will have this pattern:



Lyrics and Music by  
BETTENCOURT, CHERON

## "Flight of the wounded bumblebee"

Presto ♩ = 204

(Bumblebee effect)  
approx. 8 sec.

(Drum machine)

4

N.C.

8va

First system of music. Treble clef, 4/4 time. The melody starts with a whole note G4, followed by a half note A4, and then a series of beamed sixteenth notes. The bass line is a simple accompaniment. The system ends with a measure marked 'f' (forte).

Second system of music. Treble clef, 4/4 time. The melody continues with a series of beamed sixteenth notes. The bass line is a simple accompaniment. The system ends with a measure marked 'loco'.

Third system of music. Treble clef, 4/4 time. The melody continues with a series of beamed sixteenth notes. The bass line is a simple accompaniment.

Fourth system of music. Treble clef, 4/4 time. The melody continues with a series of beamed sixteenth notes. The bass line is a simple accompaniment.

5 8 0 5 0 8 0 5 | 4 7 0 4 0 7 0 4 | 5 8 4 7 5 8 4 7

T  
A  
B

5 8 6 9 5 8 4 7 | 5 8 4 7 5 8 4 7 | 5 8 6 7 5 8 4 7

T  
A  
B

(G#dim7)

4 7 5 8 6 9 7 10 | 7 10 6 11 9 12 10 13 | 10 13 11 14 12 15 13 16

T  
A  
B

N.C.

8va

15 18 16 19 16 19 16 19 | 17 19 17 21 17 19 17 21 | 17 22 17 21 17 19 17 21

T  
A  
B

8va

15 21 15 19 15 21 15 22 | 15 21 15 19 15 17 15 19 | 14 19 14 21 14 22 14 21

T  
A  
B

8va

14 19 14 17 14 19 14 19 | 13 19 13 20 13 19 13 17 | 13 16 13 17 13 16 13 17

T  
A  
B

8va----- loco N.C.

17 21 15 17 12 15 9 12 5 9 3 5 0 3 0 5 7 0 4 0 12 0 7 0

8va----- A7 loco

16 0 0 0 17 0 16 0 17 21 15 17 12 15 9 12 5 9 3 5 0 3 0 5

N.C. A7 8va-----

4 7 5 9 4 7 5 9 4 5 5 9 4 7 0 0 17 21 15 17 12 15 9 12

loco N.C. 8va-----

5 9 3 5 0 3 0 5 11 10 12 11 13 12 14 13 15 14 16 15 17 16 18 17

A7 8va----- loco N.C.

17 21 15 17 12 15 9 12 5 9 3 5 0 3 0 5 6 0 4 0 6 0 4 0

Em C

4 5 2 4 0 0 0 0 16 12 9 12 10 12 9 12 17 12 9 12 17 12 9 12

Em C  
+ + + +  
\*(w/delay)

\*The delay setting stays the same as before. Because you are playing twice as many notes, the delay supplies harmony.

B(b9) B Bdim A(9)

First system of guitar tablature. The top staff shows a melodic line with slurs and ties. The bottom staff shows the corresponding fret numbers for the left hand (T) and right hand (A, B). Chords are indicated above the staff: B(b9), B, Bdim, and A(9).

Adim G(9) G F#(b9) F#

Second system of guitar tablature. The top staff shows a melodic line with slurs and ties. The bottom staff shows the corresponding fret numbers for the left hand (T) and right hand (A, B). Chords are indicated above the staff: Adim, G(9), G, F#(b9), and F#.

F#dim E(9) E Emaj7 E

Third system of guitar tablature. The top staff shows a melodic line with slurs and ties. The bottom staff shows the corresponding fret numbers for the left hand (T) and right hand (A, B). Chords are indicated above the staff: F#dim, E(9), E, Emaj7, and E.

E(b5) E(b5) Emaj7(b5) E(b5) Amaj7 Amaj7(#11)

Fourth system of guitar tablature. The top staff shows a melodic line with slurs and ties. The bottom staff shows the corresponding fret numbers for the left hand (T) and right hand (A, B). Chords are indicated above the staff: E(b5), E(b5), Emaj7(b5), E(b5), Amaj7, and Amaj7(#11).

Amaj7 Amaj7(#11) E Bb E Bb

Fifth system of guitar tablature. The top staff shows a melodic line with slurs and ties. The bottom staff shows the corresponding fret numbers for the left hand (T) and right hand (A, B). Chords are indicated above the staff: Amaj7, Amaj7(#11), E, Bb, E, and Bb. A note is marked with a hammer-on symbol and the text "\*Hammer w/L.H."

E Bb A5

Sixth system of guitar tablature. The top staff shows a melodic line with slurs and ties. The bottom staff shows the corresponding fret numbers for the left hand (T) and right hand (A, B). Chords are indicated above the staff: E, Bb, and A5. A note is marked with a hammer-on symbol and the text "(no delay)".



Moderately  $\text{♩} = 102$ Triplet feel (  $\text{♩} \text{ } \text{♩} \text{ } \text{♩} = \text{♩} \text{ } \text{♩} \text{ } \text{♩}$  )

A5 N.C.

N.C.

(Spoken:) No women allowed.

Rhy. Fig. 1

15ma ---- 1  
A.H.

P.M. ----- 1

A.H. 1

A.H. pitch: F#

N.C.

15ma ---- 1  
A.H.

Csus2

D5

N.C.

D5

P.M. ----- 1

A.H. 1

A.H. pitch: F#

N.C.

A5

N.C.

15ma ---- 1  
A.H.

A5

P.M. - 4  
semi-harm.

P.M. ----- 1

A.H. 1

A.H. pitch: F#

N.C.

15ma ---- 1  
A.H.

Csus2

N.C.

D5

N.C.

D5

P.M. ----- 1

A.H. 1

A.H. pitch: F#



Rhy. Fill 1

10 10-10-10 10-10-10-10-10

Verse 1 & 2:  
F#m7

B5

A5

N.C.

Substitute w/Rhy. Fill 2 (2nd time)

Esus

E

Esus

B5

1. Let me tell you all a - bout this love and hate re - la -  
2. He - man's be - hav - ior does - n't need no ex - plan - a -

P.M.

P.M.

P.M.

Bm11

B5

D5

Substitute w/Rhy. Fill 3 (2nd time)

E5

N.C.

F#m7

B5

A5

N.C.

tion \_\_\_\_\_  
tion. \_\_\_\_\_

be - tween a man and a wom - an.  
We all got a one - track mind.

And so none of you all get the  
He - men have al - ways had a

P.M. -----

P.M.

P.M.

P.M.

A.H.

P.M.

P.M.

Rhy. Fill 2

Rhy. Fill 3

\*Fret the 4th fret with the left hand, then tap the 16th fret w/the right hand.

Substitute w/Rhv. Fill 4 (2nd time)

Esus

E

Esus

B5

Bm11

DS

wrong — in — ter — pre — ta — tion.  
sex — u — al — pre — oc — cu — pa — tion.

I can't...  
It's gon - na

*semi-harm*

P.M. - - - - -

P.M.

Substitute w/Rhy. Fill 4 (2nd time)

ES

D

G

*Chorus:*

A5

G5

A5

D

live with them,— I'm gon-na die with-out 'em. }  
be your place,— or it's gon - na be mine. }

Soon - er or lat - er\_\_\_ you'll be a

P.M.

P.M. \_\_\_\_\_

P.M. -

G5

5

65

55

ASAC

he - man wom-an    hat    - er, —    It's in - ev - i - ta - ble.

P.M. - - - - -

P.M.

P.M. let ring - - - - - P.M.

P.M.

P.M.

Rhy. Fill 4

17

7

5

100

A5 G5 A5 D G5 D G5  
 And to be - come one, — you've got to real - ly hate to love them, —

P.M. ———— P.M. ————

A5 G5 A5 N.C.  
 He - man wo - man hat - er. ————

P.M. ———— P.M. P.M. ————

A5 N.C. A5 N.C. Csus2  
 (He) He - man, — (Man ———) wom - an — hat -

15ma A.H. semi-harm. 1 1 1/2  
 P.M. ———— P.M. ————

A.H. pitch: F#

D5 N.C. D5 N.C. G5 D5  
 er. Ya know I love to hate — 'cause I hate to love 'em.

P.M. ————



12. N.C. A5 N.C. A5

love to hate\_\_ 'cause you hate to love 'em. (He) He - man (Man)

P.M. - - - 4 P.M. - - - - - 4 A.H. 1

15ma A.H.

N.C. Csus2 D5 N.C. D5

Wom - an - hat - er. I can't

P.M. - - - - - 4 A.H. 1

15ma A.H.

N.C. G5 D5 E5 G5 A5 E5 G5 A5 E5 G5 A5 E5 N.C.

live with them I'm gon-na die with-out 'em!

Rhy. Fig. 2 (end Rhy. Fig. 2)

P.M. - - - - - 4 P.M. - - - - - 4

w/Rhy. Fig. 2 (3 times)

E5 G5 A5 E5 G5 A5 E5 G5 A5 E5 G5 A5 E5 N.C.

Gtr. II

14 12 11 12 11 12 12 14 12 15 15 12 14 12 14 12

13 11 10 11 10 11 14



A5 E5 G5 A5 E5 N.C. E5 G5 A5 E5 G5 A5 E5 G5

A5 E5 G5 A5 E5 N.C. 5

N.C.\*(E(9)) Gtr. II 8va loco

Rhy. Fig. 3 Gtr. I P.M.

\*Chords implied by arpeggios played by Gtr. II.

(B(9))

(end Rhy. Fig. 3)

(D(9))

(G(9))

(N.C.)

w/Rhy. Fig. 3(1st bar)

semi-harm. 1

15 8 12 15 12 8 15 8 12 15 12 8 15 (15) 12 15 12 15 12 14 15 16 12 15 16 5

10 12 17 9 12 12 17 12 9 17 9 12

[illegible]

Rhy. Fill 5

Gtr. I

P.M. 4

T	A	B
3	5	7
0	7	5
0	7	3
0		
0		





A5 G5 A5 G5 N.C. A5 G5 A5 D

He - man wom-an hat - er. \_\_\_\_\_ Soon - er or lat - er\_ you'll be a

-----4 P.M.-----4 P.M.-4 P.M.-----4

G5 D G5 A5 G5 A5 N.C.

he - man wom - an hat - er, \_\_\_\_\_ yeah. \_\_\_\_\_ It's in - ev - i - ta - ble. \_\_\_\_\_ Yeah, \_\_\_\_\_

\_\_\_\_\_ he \_\_\_\_\_ he, he - man. And to be - come\_ one\_ you've got to real-ly hate\_ to love\_ them. \_\_\_\_\_

let ring 4 P.M. 4 P.M. P.M.

\_\_\_\_\_ He - man wom - an

hat - er! \_\_\_\_\_

Wom - an - hat -

(Man. \_\_\_\_\_ )  
(15ma)  
A.H.

A.H.

A.H. pitch: A

Gtr. I (8va)

15ma  
A.H.

P.M. ....

A.H.

A.H. pitch: F#

D5

N.C.

er. You know I love to hate 'cause I hate to love 'em. (He

slack

(vib. w/bar)

slack

(14) (14) (14) (14)

\*Shake bar violently.

Gtr. I

8va

(3) 3 3 7 5 14 12 14 17 14 12 14 14 2  
(0) 2 2 5 7 5 10 14 10 14 14 10 10 14 12 10 14 2  
(3) 0 0 5 7 5 10 14 10 14 14 10 10 14 12 10 14 0



AS

Musical score for "The Wind" by Gustav Mahler, featuring the vocal line and guitar accompaniment. The vocal line is in G major and includes triplet figures and a 15-measure phrase. The guitar accompaniment is in standard tuning and includes a fretting diagram for the first measure and a sequence of fret numbers for the rest.

Csus2

[illegible]

N.C.

er. I can't live with them, I'm gon-na die with-out 'em. (He

A5

+ loco

21 19 17 19 17 19 (19) x x

1/2

(3) 3 3 3 2 2 0 5 7 5 7 7 (7) 5 5 7 5 7 7 5 7 6 5 3 0 2 0 3 0

N.C.

A5 N.C. Csus2

He man, (Man) wom an hat

6 6

19 17 14 17 19 17 14 14 17 19 17 14 21 19 14 21 19 21 19 14 17 9 10 9 12 10 9 7 9 7 10 9 7 9 (9) x x 7

3 3 3 3 3 3 15ma A.H.

P.M. semi-harm. A.H.

(2) 2 0 4 3 0 4 3 0 2 2 2 0 0 3 4 4 3 0 4 3 0 2 2 2 3 0 0 3

D5 N.C. D5 N.C.

er. I can't live with them, but I love to shoot 'em!

(15ma)

feedback

(7) (7) (7)

(cont. in Fill 1)

(3) 3 3 3 3 7 5 x 7 (7) x x 0

0 0 2 2 2 0 5 7 5 x 7 5

(7) (7) (5)

w/Fill 1 Gtr. I (15ma) A.H. Play 3 times

A.H.

A.H. pitch: E

\*Brush strings 2nd & 3rd times.

(8va) Harm. (15ma) A.H.

P.M. ----- 1

Harm. A.H.

A.H. pitch: G

(Spoken:) Wench. Huh, huh, huh.

Fill 1 (15ma)

(7) (7) (7) (7) (7) (7) (7)

# Song For Love

103

Slow rock ♩ = 72

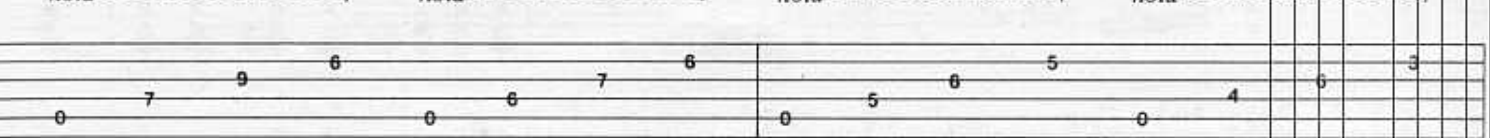
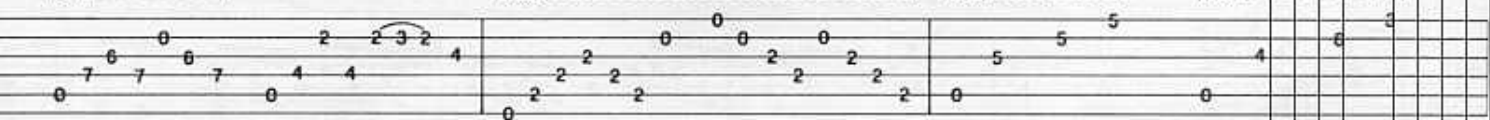
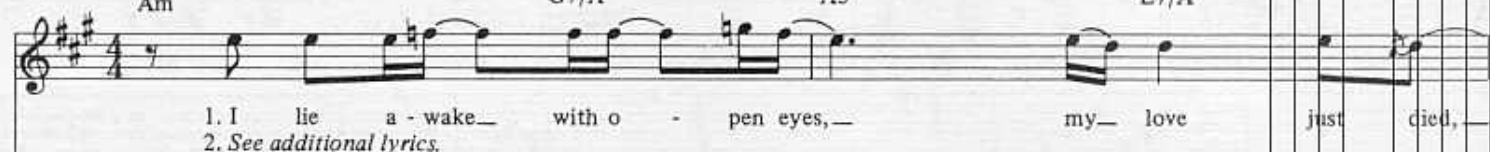
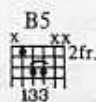
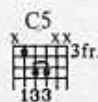
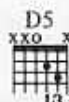
Verses 1 &amp; 2:

Am

G7/A

A5

E7/A

Lyrics and Music by  
BETTENCOURT, CHERONE



Esus E F#7sus2 E/G# A

I look a-round\_ and see the hearts\_ that still are bro-ken\_

hold-----4 hold-----4 hold-----4 hold-----4 P.M.

E F#7sus2 E/G# A Asus A D 2nd time to Coda

I can't be-lieve\_ all of our hearts\_ re-main un-o-pened. Can't go on and on\_ with that

hold-----4 hold-----4 hold-----4 P.M. - 4

Bm G5 E F#7sus2 E/G# A Asus A

same old - song\_ So wipe off the frown\_ and turn\_ a-round\_ and face each\_ oth - er. Come

hold-----4 hold-----4 hold-----4 P.M. - 4

D Bm G5 A

on, come on,\_ let's sing a song\_ A song\_ for you, a song\_ for me,

(21)



**Chorus:**

B E/B B E5 A

a song for love. All for one and one for all to - geth - e

P.M. - 4 hold P.M. - 4

B E

sing - ing a song for love. You and I are none

P.M. P.M. - 4 hold hold P.M. - 4

A B5 A E5

with - out the oth - er, sing - ing a song for love.

(both notes vib.) semi-harm. P.M. - 4 P.M. - 4

Am G7/A Fmaj7/A E7/A A7 A6 Esus4 D.C. al Cod

hold hold hold hold hold hold hold

*Coda* **Bm** *accel.* **A**

sing a song. — A song — for you, a song — for me,

(21)

**B** *rit.* *a tempo* **E5** **A**

a song for love. — All for one — and one — for all — to - geth - er,

*rit.* *a tempo* **P.M. - 4** *hold* **P.M. - 4** **P.M. - 4** **P.M. - 4**

**B** **A5** **E**

sing - ing a song — for love. —

**P.M. - 4** *hold* **P.M. - 4**

*Rhy. Fill 1*

**E5** **A** **B5** **B** **A** **E5**

You and I — are none — with - out — each - oth - er, sing - ing a song — for love. —

*hold* **P.M. - 4** *(both notes vib.) semi-harm.* **P.M. - 4** **P.M. - 4**

N.C.

(end Rhy. Fig. 1)

P.M. -----  
*p cresc.* *f*

Gtr. Guitar solo  
II G5

A.H. 15ma-- loco Csus2

3 3 Dsus

Csus2 A.H. (8va)

P.M. P.M.-----4 semi-harm. A.H. P.M.-----4

Gtr. I

hold-----4 hold P.M.-----4

G5

Csus2

semi-harm. grad. bend

P.M.-----4

1 1 1 1/2 1/2 1/2

14 14 (14) 12 14 (14) 12 16 (16) 16 16 16 14 12

Rhy. Fig. 2

hold-----4 hold-----4





8va -----

w/trem. bar

2 1/2

1

(7) 5 4 5 7 (7) 16 17 17 16 19 19 19 16 16 16

3 2 3

P.M. - 4 hold - 4 hold - 4 P.M. - 4

7 7 7 7 8 7 7 5 5 5 7 (7) 7 7 9 9 11 11 12

5 7 5 3 3 5 4 6 6 8 8 9

## Chorus:

w/Rhy. Fig. 1 &amp; Fill 1

E5

A B A5 E

All for one and one for all to - geth - er, sing - ing a song for love.

8va -----

grad. release

19 17 16 17 19 (19) 17 16 17 19 14 14 (14) 12 12 14 14 14 14 12 12 (12)

## Fill 1

Gtr.  
III

12 (12)

9 9

w/Fill 1  
E5

A

B5

B

A

E5

You and I — are none — with - out — the oth - er, sing - ing a song — for love.

21 16 (16) 14 14 16 14 12 14 14 14 12 14

Gtr. I

A - come on, — a - yeah, — come on, — come on — ev - 'ry bod - y!

w/trem. bar

pick slides (low stgs.)

w/Rhy. Fill 2

All — for one, — one — for all — sing - ing — a sing - ing a song.

Gtrs. I &amp; II

Gtrs. I &amp; II

hold

P.M. 4

P.M. - 4

P.M.

P.M. - - - 4

Rhy. Fill 2

Gtr. I

semi-harm.

hold



Gtr. IV (acous.)  
 E(7)

mf

hold

rit.  
 C(9)/E

E(9)

Fdbk.

Fdbk. pitch: G#

rit.

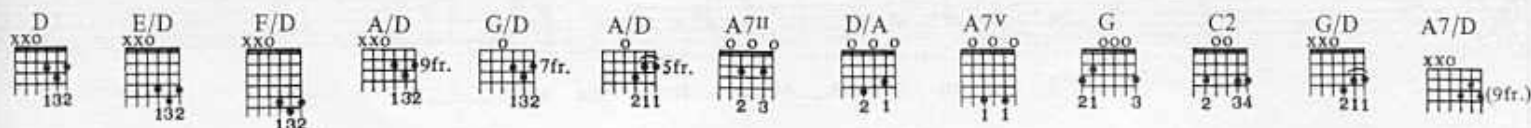
rit.

*Verse 2:*

You let the time pass by  
 Big boys don't cry, believe that lie.  
 A broken heart that never mends.  
 Is this the end?  
 Listen my friend.  
 These walls of hate that separate  
 One from the other.  
 Time to rebuild bridges of love  
 One to another.  
 Come on, come on,  
 Let's sing a song.



# Little Hearted



Tune down:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Intro: Moderate rock ♩ = 104

Lyrics and Music by  
BETTENCOURT, CHERONE

\*Gtr. I D E/D D E/D

\*12-str. acoustic guitar. D E/D F/D

Ooh, — yeah!

N.C.

3

3

Yeah, yeah, yeah, yeah.

Rhy. Fig. 1

3

Verse 1:

Life's am-bi - tion oc-cu-py my time.

(end Rhy. Fig. 1)

3



Chorus:

G <sup>⑥3fr. ⑤open2fr.</sup> G A B C2 D E/D D

hole in my heart\_ that can on - ly be filled\_ by\_ you.\_

E/D G <sup>⑥3fr. ⑤open2fr.</sup> G A B C2 To Coda

And this hole in my heart\_ can't be filled\_ with the things\_ I\_ do.\_

D E/D N.C. D E/D

Hole heart - ed, hole

Rhy. Fig. 2 (end Rhy. Fig. 2)

hold

w/Rhy. Fig. 1

heart - ed.

Verse 2:  
w/Rhy. Fig. 1 (2 times)  
N.C.

This heart of stone\_ is where I hide.

These feet of clay\_ kept warm in - side.\_\_\_\_\_

Day by day\_\_\_\_\_ less sat-is - fied.\_\_\_\_\_

Not fade a - way\_ be - fore I die.\_\_\_\_\_

8va -----

hold ----- 4

15-17 17 17 10-12 9 10 5 5 3 7-9

Riv - ers flow\_ in - to\_ the sea,\_\_\_\_\_ yet\_

9 7 5 7-8 8 7 5 7 10 15 15 15 15 10 7 7

e - ven the sea is not so full of\_ me.\_\_\_\_\_

If I'm not blind\_ why can't\_

5-7-5 9-14 14 14 7 9 5

\_\_\_\_\_



(5fr.) A/D D A7<sup>v</sup> D/A A7<sup>v</sup> A7<sup>II</sup> D.S.<sup>al</sup> Coda

I see that a cir - cle can't fit where a square should be? There's a

Coda (5fr.) A/D G/D D G ⑥3fr. ⑤open 2fr. G A B C2

There's a hole in my heart that can on - ly be filled by you.

D E/D D E/D G ⑥3fr. ⑤open 2fr. G A B C2

Should have known from the start I'd fall short

w/Rhy. Fig. 2 N.C.

with the things I do. Hole heart - ed, hole

D E/D N.C. D E/D

heart - ed, hole heart - ed, hole heart - ed, hole

w/slide ----- 4

8-10 10 10 10 10-8 8-10

N.C. D E/D N.C. D

heart - ed, hole heart - ed.

w/slide ----- 4

6-5 6-5 6-5 5-7